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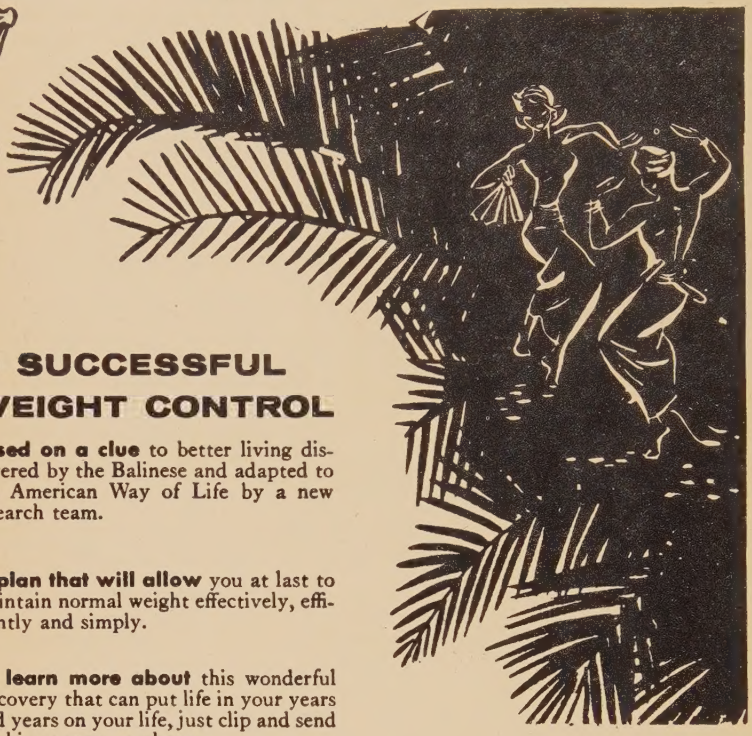

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THE COVER

The Spanish dancing dolls on this months cover are from the fabulous Rolden Doll Collection from Spain and are sold exclusively in this country by Lew Serbin of the Dance Art Co. The cover photo was taken especially for DANCE DIGEST by Bill Cogan.

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an informal interview with

MARGOT FONTEYN

This is the 15th in a series of informal interviews with prominent personalities in the realm of dance. Miss Fonteyn was interviewed backstage at the San Francisco Opera House during the Sadler's Wells engagement, November 13, 1955.

(The Second of Two Parts)

Q. For our feminine readers, would you mind telling us your weight and height?

A. I don't know my weight. I never weigh myself. As for my height, I think I'm five feet four inches, but I haven't measured myself for as long as I can remember.

Q. When you're performing, how long does a pair of ballet slippers last you?

A. I usually only wear them once. Occasionally, twice. On this tour I should say I've worn about thirty or forty pairs.

Q. Would you mention some of the ballet companies with which you have danced?

A. As guest artist I've danced at the Scala Milan, Royal Copenhagen Ballet, Yugoslavian National Ballet in Belgrade, Finnish Ballet Company in Helsinki and with the Ballet de Pari. That's all I can think of at the moment.

Q. What do you consider the most difficult ballet to perform?

A. I think Swan Lake is the most exacting. Each step is so exacting. It demands tremendously careful attention throughout.

Q. Whom do you consider to be the greatest ballet teacher?

A. That would be very hard to say. It's like asking who is the greatest dancer. Every ballerina has different qualities and you can't say which is the greatest. Teachers also have very different qualities. I'd say that there is no one teacher who can give you everything.

Q. I'm glad to hear you say this, for in a book I recently read you were quoted as saying that a certain teacher in Paris, France, was the greatest teacher.

A. There are several great teachers and I owe a great deal to, I sholud say, five teachers at least.

Q. Would you care to name them?

A. I think it's rather hard to name them, because in an interview like this I'd probably leave out somebody out of nerves.

Q. Miss Fonteyn, I wonder if you would tell our readers something about the Benesh system of dance notation which was recently adopted by Sadler's Wells?

A. It seems to be a very interesting system. Some people in the company are learning it. I haven't studied it myself.

Q. Would you know why the company chose the Benesh system rather than the Labanotation?

A. It's very much simpler than the Labanotation. It's naturally not as comprehensive. With Labanotation I think you can take down any kind of movement of any machine. Anything that moves can be written down. However, I'm not at all sure that they're not also having the Labanotation taught in the Sadler's Wells School. I believe they are trying both and I wouldn't be sure that they have definitely decided on one or the other.

Q. Would you say there is any appreciable difference between American and British ballet audiences?

A. Fundamentally they're both appreciative. They express their appreciaton in slightly different ways, however.

Q. Is one more demonstrative than the other?

A. Not exactly. You see, American audiences show their appreciation throughout the performance. They applaud the artist when she arrives on stage and they continue to applaud when anything pleases them throughout the performance. The British audiences sit in their seats after a performance and applaud for ten, fifteen or twenty minutes, according to how much they've enjoyed it. In fact, they just save their applause for the end.

Q. Are you nervous before making a stage entrance?

A. Oh, yes. Almost always.

Q. Why do you have this nervousness when you do such wonderful performances?

A. Well, the more of a reputation you build up, the more reason you have to be nervous about maintaining that reputation.

Q. Do you have a favorite ballet?

A. No. I don't like to have a favorite ballet. My preference varies from time to time.

Q. In your early years of study, did you have a favorite dancer whom you felt you would like to emulate?

A. Markova was my ideal, partly because she was the first and only ballerina I saw for quite a long time.

Q. When you were studying ballet as a student, did you pay any particular attention to your diet?

A. No.

Q. What about your diet today? Do you eat any certain foods, or just whatever you feel like?

A. I eat whatever I feel like.

Q. How many hours practice do you average a day?

A. I always work at least at least an hour a day.

Q. What about superstitions? Do you have any theatrical superstitions?

A. No.

Q. Anyone could whistle in your dressing room and it wouldn't perturb you?

A. Well, I'd say, "Oh, you shouldn't do that; it's supposed to be unlucky!"

Q. Any hobbies?

A. No.

Q. What are your immediate plans, career-wise?

A. The same as they have been for the last, I don't know how many, years. Just to keep on dancing in the ballet.

Q. Would you care to offer a bit of advice to aspiring ballerinas?

A. No. I should think that would be the most difficult thing to do. It's difficult to offer advice to aspiring dancers even when you see them, but I think that in the abstract, to offer such advice is quite impossible.

Q. Would you say that all the heartaches and hard work that go into making a ballerina are worth it?

A. Oh, I certainly wouldn't do anything else. If I started again I would do the same thing.

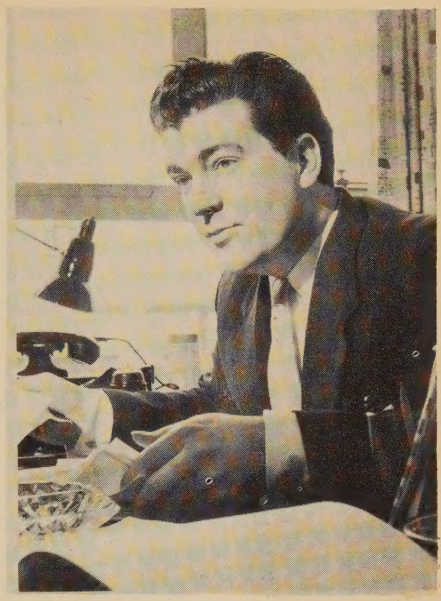
Q. One final question: Is there any truth to the rumor that you will retire from ballet after this tour.

A. I hope not.

LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND



Peter Craig-Raymond, Dance Digest's London editor.

● Beryl Grey, now ex-Royal Ballet, has found herself a partner in ex-Festival dancer Oleg Briansky. They debut on ATV this month as a prelude to their Latin American tour. Beryl will return to Covent Garden, tho, as guest ballerina later in the year.

● Also for later this year: the Royal Ballet's Ninette de Valois publishes her memoirs, "Come Dance With Me," via Hamish Hamilton. The book will take de Valois from her teen age days with Diaghilev through her beginnings of Sadler's Wells to the 1957 rechristening as the Royal Ballet.

● Meanwhile the SW Theatre Royal Ballet is off on a continental trek through Spain, Switzerland, Germany and Holland. The group returns to the home theatre for the summer season, commencing July 2.

● New color revue in town—prior to the Jack Hylton-Shirley Bassey musical we should have this fall — is "Tropical Heatwave" at the diminutive Linsey-theatre, offstem here. With Pearl Prescod, Cleo Dupont, Cal Huggins, Danny Kamara.

● Great new musical — ye olde englyshe style that is — opened at the Saville: Zuleika. Ihatea is perhaps the shortest comment for a more than rather poor musical adaptation of Max Beerbohm's story. A decade earlier than "The Boy Friend," the nostalgiacs may keep this one going, too. But surely not for long?

● Abel Green showed unexpected modesty in commenting in Variety on Harold Hobson's comment that American musicals in London need American casts. Said Abel: he means they need vulgarity. Not at all: Hobson was saying what I've been shouting for years — a phoney American accent isn't talent enough to billtop Damn Yankees, Pajama Game or Fanny. The B'way hits are suffering here from Equity inquisitions which keep original stars out of the country and provide the fiasco of Belita's recent appearance in Damn Yankees.

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● Not the place to mention it, perhaps, but this magazine goes to cafe bookers, too. And I've just seen — twice — new duo Rowan & Martin (ex-Martin & Lewis scripters) who are making a sensational bow here at the Palladium and on tv. Cafe naturals, the act is great.

● Jack Hylton has purchased London rights to new musical, "Oh My Papa." Interestingly, tho, London's Hylton has also picked up the N.Y. rights. What now?

● Another London-to-B'way trekker is "For Amusement Only," smash revue here. Ed Mann, Harry Rigby and Herbert Ross will present it in NY this fall.

● Violette Verdy will dance at the Berlin Festival in Tatjana Gsovsky's ballet version of La Dame aux Camelias. Later the group, with their latest work, visit England and, in 1958, the Brussells Fair.

● Huge splash in the Daily Express (4 million sales daily) by Alicia Markova, commenting on her work 'so far.' Says Markova: "I'm 46 — what more could I have done?" What more indeed?

● Just released here by Mercury is the four longplay set of the Minneapolis Symphony's Lac des Cygnes ballet suite. And a magnificent performance do Minneapolis make of Tchaikowski's music under brilliant Antal Dorati. Certainly: the best Swan Lake set on record.

● Elaine Fiffield has resigned from the Royal Ballet and gone homing to Australia to dance for Borovansky. Pity.

● No pity, tho, for music critic Montague Calman who, writing an offbeat notice of Symphonic Variations at Covent Garden, came under the fire of Arthur Franks' Dancing Times here. As I wrote Calman — an old friend — "don't worry. My biggest postbag comes when Dancing Times launches an attack upon me." Well aware of this is editor Franks. I once asked him to shoot me down regularly—nothing helps my books sell better! (My 'Ballerina' which was bitterly raged against in DT last year is now in its third edition—so fine!)
Ed. Note: Congratulations, Peter.

● Damn Yankees, a bad flop, is trying a blood transfusion with star Belita out and little Liz Seal in. Liz, a fluke hit in Pajama Game, went into Tennessee Williams' Camino Real flop as her second try. How she is to save Yankees I hope the producer knows.

● Hutton's TV Annual, out in August, devotes a colour section to ballet . . . a BBC-TV interview show spent fifteen minutes on the subject . . . the revered Times Literary Supplement features a series of articles on the art . . . are we arriving?

Read Peter Craig-Raymond's 'Open Letter to American Dance Audiences', page three hundred fifty six.

NOTES *from* LOS ANGELES

by Beatrice de Baltazar

James A. Doolittle and his wife spent time last winter touring the capitals of the world, making selections for the exciting current program presented for the theatre's enthusiastic patronage.

The last week in May I stopped over at the beautiful Greek theatre about 10 o'clock in the morning. There I saw James Doolittle helping a workman with his problems. A line of ticket purchasers had formed in front at the box office. Mr. Doolittle told me that his trip was great, although he and his wife spent only a few days in each capital, except for two weeks in Russia. I inquired about his trip to Russia, to which he replied, "Our stay in Russia was completely delightful."

Down inside the theatre are the offices. Only after climbing over trucks wedged together inside the place could I reach the office of Dorathi Bock Pierre, press representative for the theatre, and just back from her long journey with the Ballet Russe de Monte Carlo. The whole place teamed with activtiy.

This year the stage of the Greek Theatre is transformed into one of the most modern, completely equipped and beautiful outdoor stages in the world. Last year general director Jimmie Doolittle produced $60,000 a week box offices, as much as any theatre in the country. Everyone knows how difficult it is to produce top talent of the country, so Mayor Morris Poulson made it possible for Jimmie Doolittle to work with the best theater equipment available.

James A. Doolittle and Sol Hurok.

The doors opened June 27 to the gala performance of the unforgettable star of stage and screen, Judy Garland, with Giselle and Francois Szony, Alan King, Amin Brothers, and Sid Krofft, with Jack Cathcart as conductor.

The Szonys, brother and sister, are among the finest adagio dance teams. They were schooled at the National Opera Ballet in Budapest. Brada, one time ballet master at the Budapest Opera House, toured our country at one time with his adagio team. Although the routines of the Szonys lean to the acrobatic adagio, their timing and precision is perfection itself and most breathtaking.

James A. Doolittle with architect William Woollett.

JOSE GRECO AND HIS COMPANY of Spanish dancers and musicians appeared from July 8 to July 13. His opening night was already a sell-out in May! All four of his "Bronze Gypsies" will be together this season, which is something in itself. For one reason or another, one of them has been missing heretofore.

HARRY BELAFONTE, America's most exciting singing artist, returned on July 15, through Sunday, August 4, with an entirely new program.

COPPELIA presented five performances only, from August 7 to 11, starring Alicia Alonso, Andre Eglevsky and Niels Bjorn Larsen. Both Alonso and Eglevsky are well known to Greek Theatre audiences, but Niels Larsen of the Royal Danish Ballet was signed for the beloved Delibes ballet by Doolittle in Denmark last winter. Larsen is acclaimed in Europe as the "greatest male character dancer in the world today." He not only has a reputation in ballet, but also as an actor and master of pantomime.

Doolittle's production of this classic was the first American presentation of the full length ballet. Prima ballerina Alicia Alonso came from Cuba to stage the work, assisted by Niels Larsen. Larsen will return to his native country to rejoin the Danish Royal Ballet for its winter American tour.

Book for this work is by Nuitter and Saint-Leon with decor by Rita Glover.

VICTOR BORGE and his comedy in music appeared August 11 to 18.

Verdi's LA TRAVIATA with stars of the Metropolitan Opera,

Nadine Conner, Eugene Conley, Cesare Bardelli, Tibor Kozma conducting, and directed by David Pardoll with decor by Rita Glover, performed three times only, August 21, 23 and 24.

AMERICAN BALLET THEATRE appeared August 26 through September 7. Directors Lucia Chase and Oliver Smith were in Los Angeles with their company two years ago, and this is their first appearance in the Greek Theatre.

Many of the usual names appear among the stars. The great Nora Kaye, for one, has appeared at the Greek Theatre before. Violette Verdy, formerly of Roland Petite's Ballet de Paris, will be one new to the theatre's audience. She has a delicate, classic flare to her dancing which is likely an important addition to the company's talent. Nora Kaye, John Kriza, Erik Bruhn, Lupe Serrano, Scott Douglas, Ruth Ann Koesun, Michael Lland, Jillana Williams, Enrique Martinez, Fernand Nault, Leo Duggan, Sallie Wilson and Ray Barra are Ballet Theatre stars, with Joseph Levine as musical director, and Dimitri Romanoff as Regisseur.

The first program August 26 to 28 included Les Sylphides, Fall River Legend, Fancy Free; August 29 to 31, Designs With Strings, Giselle (2 acts), Interplay; September 2, 3 and 4, Theme and Variations, Billy the Kid, and Offenbach in the Underworld; September 5, 6 and 7,

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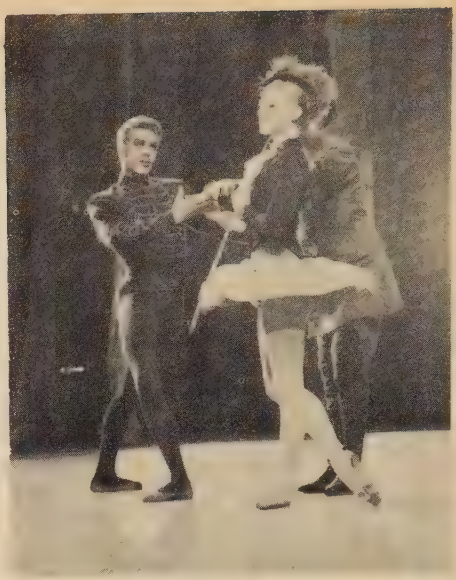
The

Stockholm Festival June, 1957

As a preview to their performances at the Santander Music Festival in Spain and the Edinburgh Festival this summer, the Royal Swedish Ballet at their own Fifth Annual Stockholm Festival this June presented three works by Swedish choreographers. They were "Sisyphus" by Birgit Akeson Swan Lake, The Combat, and Graduation Ball.

When the American public goes to the thatre to see ballet it wants to see the classic ballet with romantic music and long tutu. They can see dancers dressed in black tights on TV. Ballet Theatre balances its program with at least one classic in each performance.

The Geek Theatre is a genuine thrill to everyone. During the day children play in Griffith Park, where the theatre is located. In the evening, many families bring their picnic dinners and dine out before the performances, then the elite gather before the premieres. The actual performances are staged in this outdoor theatre under the powerful perception of Jimmie Doolittle. The stage lighting and the surrounding panorama of trees and hillside all flow into the picture as the night rolls on and each onlooker cuddles in a warm wrap of some kind as protection against the chill of our cool California nights. Intermissions are gay with hot coffee, soft drinks and sandwiches. Everybody leaves the theatre in high spirits.



Royal Swedish Ballet, Birgit Cullberg's 'Miss Julie'. Verner Klausen and Gert Anderson. —W.H.Stephan

and Kare Gendersen; Birgit Cullberg's "Miss Julie," after the Strindberg play, and Ivo Cramer's "The Prodigal Son."

Inspired by five Biblical wall paintings from Dalarna painted in the mid 19th century, Ivo Cramer has balletically created the story of "The Prodigal Son" with a definite Swedish flavor. The costumes and decor by Rune Lindsrom are patterned after the brightly colored peasant art of the period and are rather a departure from what we think of in connection with the story. The Son with his yellow page boy hair and the round rouge spots on the cheeks and the Queen of Sheba with a tall white powdered wig are colorful to say the least.

With the first painting, "The Vineyard," begins the story with The Son (Björn Holmgren) begging The Father (Julius Mengarelli) to give him his part of his inheritance so that he might travel abroad.

This The Father does, adding his blessing.

In the second painting, "The Crossroads," The Son meets The False Prophet (Teddy Rhodin) and his friends, "who tempt him to travel along crooked roads."

Third painting: "In Araby." The Son is taken by The False Prophet to the house of the Queen of Sheba (Elsa-Marianne von Rosen). There the wicked queen gives a feast in his honor and makes him king.

Fourth painting: "The Tempest". During the raucous celebration the Four Horsemen (Power, Caj Selling War, Kenneth Petersen; Pestilence, Verner Klavsen; Death, Gunnar Randin) appear and scatter the guests. With bad times imminent the repentant Son returns home.

Fifth painting: "The Vineyard." The Son is welcomed and forgiven by The Father, the brothers are reconciled, the fatted calf is brought in, and everyone rejoices.

With an excellent corps of dancers headed by Elsa-Marianne von Rosen and Björn Holmgren this was one of the most interesting numbers on the program. It was a Swedish ballet performed by the Swedes. By the same token the least of the numbers was "Sisyphus." Here we had Swedes as Greek mythological characters.

What is worse we had the Swedish Ballet sans shoes as Modern dancers. It had the validity of the fur-lined teacup.

More fortunate than "Sisyphus" although not as quaint as "The Prodigal Son," was "Miss Julie." Miss Gulberg originally choreographed it in 1950. For this performance Strindberg's tragic heroine was ably and energetically portrayed by Gert Anderson. Partnered by Willy Sanders, Miss Anderson danced the story of the high-born lady who is seduced by her servant and finally commits

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Top: Royal Swedish Ballet. Iva Cramer's 'The Prodigal Son'. Third Painting, The arrival of the Queen of Sheba (Elsa-Marianne von Rosen).
—W.H.Stephan.

S. F. BALLET NOTES

Members of the San Francisco Ballet and the newly-formed Junior Ballet gave parents and friends a glimpse into the future Wednesday evening, August 14. The progress of the San Francisco company has gained another step forward with the formation of a Junior Ballet group, and they presented a preview of the newest work to be added to the company repertoire—"Balletino," to Vivaldi Piano Concerto in B Minor, with choreography by Lew Christensen.

The six soloists who appeared in the ballet were regular members of the San Francisco Ballet, but the corps de ballet, for this performance, consisted of a group of talented young students at the San Francisco Ballet School. They have been trained by Harold and Lew Christensen and were picked from the advanced classes to begin learning Company repertoire. The competition is keen, but the girls are enthusiastic workers, each one realizing she might be next in line for the professional Company. The Junior Ballet is wonderful preparatory training, the dancers can be interchangeable with Company corps de ballet, and they observe the company in rehearsals and receive constructive criticism from the Company dancers.

An added feature was the appearance of the San Francisco Ballet in "Mendelssohn Concerto", with soloists Sally Bailey, Virginia Johnson, Fiona Fuerstner, and Richard Carter. This work, choreograped by William Dollar, is a recent addition to the repertoire.

The program was held in the San Francisco Ballet School at 378 Eighteenth Avenue.

—L. K.

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(from page 343)

suicide. It is a very emotional ballet and the company does it full justice.

There is promise that the Royal Swedish Ballet will be in the United States in 1958. It is a visit we should all look forward to for the company is excellent and their repertoire is different than anything we have yet seen.

—W. H. STEPHAN

by j marks

The Signature of LOCALITY

THE SAN FRANCISCO BALLET COMPANY has been making news ever since it reached international status with its hectic State Depatrment tour of Asia. The present excitement revolves around a forthcoming tour of Latin America, once again under the auspices of the U. S. State Department. The tour, which is to take place next summer, includes engagements in Mexico City, Caracas, Rio de Janeiro, San Paulo, Montevideo, Santiago, Lima and Bogota, according to Leon Kalimos, public relations manager for the ballet company.

The performing group will carry six new ballets on the tour. Of these, a composition choreographed by William Dollar to music by Mendelssohn, was premiered at Stern Grove, San Francisco's outdoor stadium, on July 21.

Also amidst the busy schedule of the ballet will be a performance for the Contra Costa Music Festival as well as the Marin Music Chest; the company will be flown in November from Los Angeles, where it will complete its annual task of performing with the San Francisco Opera, to San Francisco for a special performance at the UNESCO conference in War Memorial Opera House.

Leon Kalimos has also released information regarding a commission by the University of Californit for a new ballet with score by Arthur Bliss. At present the ballet company is in communication with the English composer; a date of premiere for the work in progress is as yet unknown.

SAN FRANCISCO BALLET CELESTE has taken great strides in recent months as it well deserves to do. Renowned only by virtue of its essential merits, this amazing group of ballet dancers all under the age of seventeen, is presently engaged on a tour of the United States including El Paso, Texas Fort Sill, Oklahoma; Fort Chaffee, Arkansas; the Chautauqua Music Festival in New York; Martha's Vineyard and Jacob's Pillow, Massachusetts Leavenworth and Fort Riley, Kansas. The director of touring arrangements, Dorothy Clifford, plans to sign for other dates en route.

Following the U. S. tour, Ballet Celeste will embark upon an extensive tour of European nations. Soloists for the company are Jeanine Thoene and Orne Grant. Repertory for touring performance will include Swan Lake, Coppelia and a full-length Nutcracker.

This department wishes Ballet Celeste the very best of good fortune.

THE SAN FRANCISCO ACADEMY OF BALLET announces the realization of performing plans which have been in the making for almost three years. Commencing with the Fall Season, the Academy of Ballet will present its performing company monthly at Marine's Memorial Theatre. The plan represents the most ambitious and continuous performing schedule for a local ballet company.

After its initial productions some months ago, members of the Choreographers' Showcase, Deidre Burt, Karen Blair; and Ruth Boisseau, as well as Carol Beals, are all at work on four separate works to be premiered early next month. This department heartily greets the prospect that these highly talented people will continue a persistent schedule of modern dance events in San Francisco.

SAN FRANCISCO DANCE NOTES . . . Ruth Beckford and Company, a primitive dance organization which has been steadily more active in this area, was seen in two performances at the University of California in August. A new work, which Ruth Beckford describes as a composition in three sections depicting funereal rites of East Africa, was scehduled along with works seen here last summer. ANN HALPRIN and the Dancers' Workshop of Marin is being met with considerable success. Miss Halprin, formally of the Halprin-Lathrop organization, set up an experimental performing group on the outdoor dance deck which Arch Lauther and Lawrence Halprin built on the Halprin estate. Performances have included works by Miss Halprin, a guest appearance by Merce Cunningham and Ruth Beckford. An all Hovhaness program was scehduled by Ann Halprin in late August. THE ROYAL BALLET, the newly named Sadler's Wells Ballet, comes to San Francisco in late November for production of full-length versions of The Sleeping Beauty, Swan Lake and Sylvia. Spencer Barefoot, local concert manager who has brought a wealth of excellent attractions to San Francisco under the name of Celebrity Concerts, will program the Robert Joffrey Dance Theatre in San Francisco for the first time. Due in mid-November, this ballet organization's theatrical experiments should prove to be a vital event in the Fall Season.

A NEED FOR CENTRALIZATION . . . if anyone has ever doubted that San Francisco is rapidly becoming the dance center of the West Coast, he has no reason to question the fact any longer. True enough, for a good many years the number of events was greatly afflicted by the artistic value of the quantity. Now, how-

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ever, and with increasing degree, the quantity and quality are mounting evenly. No matter the type of serious dance performance one may seek, it exists in San Francisco and at rather high standards. The present problem, it seems to this writer, is the centralization of dance functions.

At the present time one must travel by auto, boat and plane to take in more than two or three of the dozens of dance productions. A public not given to the conviction that dance is worth traveling for is not too eager to cross bodies of water in order to see what is developing on the dance scene. One cannot help hoping that this outstanding experimentation in the collection of audiences presently taking place will settle down to the realization that the city limits of the City and County of San Francisco are the farthest reaches of audience imagination. And therefore we can readily look forward to the time when Ruth Beckford, the Academy of Ballet, Ann Halprin, Merce Cunningham, Raul Pause, the East Bay Ballet, the San Francisco Ballet, Choreographers' Workshop and the many other dance groups will find it possible to present themselves at least once a year in an auditorium well cushioned in the city streets of San Francisco.

HUROK *returns with contracts for Soviet Ballet and Artists*

S. Hurok arrived August 15th aboard the Liberte from an eight-week European junket which took the impresario to Moscow and Warsaw in addition to the Western European capitals. While in Moscow, Mr. Hurok arranged with the Soviet Ministry of Culture for a cultural exchange program that will bring to the U.S. the Bolshoi Ballet, regarded as one of the world's finest, and the Molseyev Folk Ballet from Moscow, as well as top-flight Soviet artists including pianist Emil Gilels, violinists Leonid Kogan and David Oistrakh and the composer, Aram Khachaturian.

Hurok, who already has presented Isaac Stern and Jan Pearce in the Soviet Union, will send other American artists and companies there, beginning with Blanche Thebom, Metropolitan Opera mezzo-soprano, in November. Mr. Gilels will open his U.S. tour with the Pittsburgh Symphony on January 7, and three days later Mr. Kogan will make his American debut with the Boston Symphony. Mr. Oistrakh and Mr. Khachaturian will follow in the fall of 1958.

Visits of the ballet companies are contingent upon revisions in current immigration laws requiring fingerprinting. Such legislation is now pending in Congress. Mr. Hurok has two years to set up mutually satisfactory dates for the companies' American seasons. No difficulty is envisaged with individual artists because they travel on diplomatic passports.

While abroad, Mr. Hurok concluded final arrangements for the North American tours this fall of

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the Royal Ballet (formerly Sadler's Wells Ballet) which opens a 21-week coast-to-coast tour at the Metropolitan Opera House on September 8, and the Pipes and Drums, Highland Dancers and Regimental Band of the Black Watch, Royal Highland Regiment, scheduled to give three performances at Madison Square Garden on September 21 and 22. The Black Watch launches its 52-city transcontinental tour on September 19 in Washington, D. C.

The impresario is conducting negotiations with an eye to the return in the fall of 1958 of the Old Vic Company from London and the Madeleine Renaud-Jean-Louis Barrault Company from Paris.

ROYAL BALLET

Ninety-one members of the Royal Ballet, formerly the Sadler's Wells Ballet, arrived September 2 on three planes at Idlewild Airport from London. A BOAC special charter arrived with 75 dancers aboard. One hour later, on a regular BOAC, 15 additional members of the Company landed.

Between the two arrivals, Dame Margot Fonteyn, prima ballerina of the troupe, arrived on a third BOAC plane at 8:00 A.M.

Administrative personnel and Dame Ninette de Valois, Director of the Company, Conductors Hugo Rignold and Robert Irving arrived over the weekend.

When the dancers report for rehearsal, stagehands will be bringing in sets, costumes and props to prepare for Sunday night's gala premiere. The scenery and costumes for the thirteen ballets to be presented here occupied 22,000 feet of space and weighed 172,480

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pounds. Customs brokers describe it as "a record trans-Atlantic theatrical shipment."

It will require more than fifty 40-foot truckloads to transfer the sets and costumes from the west-side docks to the stage of the Metropolitan Opera.

Impresario Sol Hurok, who is managing the Company's engagement, feared for a while that the scenery would not arrive in time because of a strike at the Liverpool docks. The strikers allowed the material through, however, because the ballet troupe is a Royal Company with Her Majesty the Queen as Patron.

Customs entries listed 503 loose pieces, 8 lift vans resembling railroad freight cars, 93 bundles and hundreds of packages, crates and cases.

The Customs declaration was typed on 8x14 paper and listed so many items that the declaration was three inches thick. Among the listing which amused Customs Inspectors were "2 cat cushions," "3 vultures," "flying crate" and "2 Pagoda pockets."

Heading the contingent of dancers aboard the special charter are Frederick Ashton, Associate Director of the troupe, and ballerinas Nadia Nerina, Rowena Jackson and Svetlana Beriosova. The principal dancers include Michael Somes, Brian Shaw, Alexander Grant, Philip Chatfield and David Blair.

Dear Editor:
There is enclosed a picture of the Dance Festival Finals sponsored by the Mormon Church in South California and held at the East Los Angels Junior College Stadium in June.
This was one of the finest demonstrations of a ballroom dance program that I have ever witnessed. The participants were dressed in beautiful and colorful formals and it was a sight to behold. The dance directors from all over Southern California had worked many months perfecting the dances and routines. Over 3,000 dancers participated and it was witnessed by some 20,000 people. They are to be congratulated for this real outstanding event that has meant so much to the youth program of the church.

Billie and I attended the National Smooth Dancers Convention in Oakland after leaving the convention at the Statler. We were lucky enough to take third place in the Tango. Result, another trophy for our collection of which we are very proud.

Very sincerely yours,
THE DANCING CAVALCADE, INC.
By Jody Elder, President

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"Dancing Cavalcade" Goes National

After eight years of competitive dancing in San Diego County, Dancing Cavalcade has now gone national and will be known as "The Dancing Cavalcade, Inc." Through the efforts and hard work of Bearl Bennett and George Sanger "Dancing Cavalcade" achieved much success, locally and nationally. It won the recognition of dance minded people who see in the Cavalcade a guiding star for the ballroom dancers throughout the nation.

Four yearly events will be held, the first of which will be the **Sweethearts Ball,** which has been scheduled for Valentine's Day, February 14, 1958, in the Long Beach Civic Auditorium, to crown America's Ballroom Dancing Sweethearts. Other events will be the **Cavalcade, La Fiesta Ball** and the **Harvest Moon Ball.** The Harvest Moon Ball as sponsored by The Dancing Cavalcade, Inc., will be conducted in California only, since it is already being conducted by other groups in other states. All events will be open to sponsored contestants only. Sponsors may be studios, ballrooms, church and civic groups, that have conducted preliminary contests and have chosen winners for finals competition.

Many members of Dance Masters of America, as well as church and civic groups, have endorsed this entire program wholeheartedly.

The Board of Examiners of The Dancing Cavalcade, Inc., invites inquiries pertaining to future competitive events. By dropping a card to The Board of Examiners your name will be placed on the official mailing list and you will be informed of all future dates and events. Write: Board of Examiners, "The Dancing Cavalcade," 5462 West 99th Place, Los Angeles 45, California.

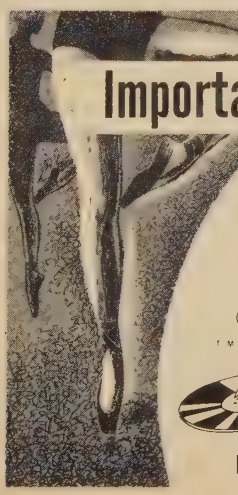
Manhattan Danse Pas

by SCOTTI D'ARCY

● First time in the Western Hemisphere opening Monday, September 30th, at a theatre to be announced for two weeks only in New York, Roger L. Stevens in cooperation with the American National Theatre and Academy with the approval of the government of India will present Shanta Rao and Her Dancers and Musicians of India. The Broadway engagement and first American tour of Shanta Rao and her company is being made possible by the assistance of the Asia Foundation.

● By Royal Decree, **Sadler's Wells Ballet** is now known as **The Royal Ballet.** Under the management of Sol Hurok, **The Royal Ballet** opened its 1957-58 North American tour at the Metropolitan Opera House, September 8 through October 6. Thirteen ballets and six lavish new productions by celebrated choreographers and composers were presented. A company of 150 performed, including the American favorites Margot Fonteyn and Michael Somes.

● WINTER, SPRING AND SUMMER SEASON, 1957, IN RETROSPECT. The highlights of the American Ballet Theatre's series of four Monday Night Workshop performances at the Phoenix Theatre was Erik Bruhn's **Fiesta** and Ruth Ann Koesun's use of speech and movement in **This Property Is Condemned** brought distinction to a standard type ballet, yet it was lacking in the marriage of word and movement this type of dance drama should project and which Valerie Bettis achieves with her classic **As I Lay Dying.** Sono Osato, Lee Becker and Buzz Miller were given an opportunity to reveal their accomplished style of dancing in **Seven Faces of Love.** Nora Kaye, the company's prima ballerina, danced and acted in four also-ran new ballets with effective conviction and lyrical charm. The basic ideals of the American Ballet Theatre Work-



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shop is to aford the directors an opportunity to choose proven new works for full scale production as well as to open the doors to upcoming choreographers, thereby giving them an opportunity to correct errors before premieres are scheduled. This seems to me a constructive means of determining by critic and audience reaction which ballets merit further work for formal presentation.

● **The non-musical production** of Kafka's **Metamorphosis** at the Theatre de Lys was a highly individual experiment in which Douglas Watson proved his belief in the interrelation of dance and acting. It is most gratifying to see Mr. Watson open the door to this exhilaration sensitive world of theatre. Mr. Watson's project of great purpose and immeasurable quality was poetic in texture with every movement perfectly integrated with the spoken word. Anna Sokolow's direction of **Metamorphosis** gave artistic justification to Mr. Watson's belief and the end result was inventive fluidity of intense dedication.

● **Robet Iglesias** and his company gave a single Satuday night performance at Carnegie Hall during May that was fresh with regional dances and dramatic digressions of the classic flamenco which pointed Roberto Iglesias fusion of ballet and modern dance in uneven theatrical excurisons. Mr. Iglesias and Rosario Galan danced **Soledad** based on a poem by Garci Lorca. Mr. Eglesias is a slender, handsome performer who controls his every movement. He is still immature but vital and engrossing and when he comes to terms with his creative talents he should attain the artistry for which he is searching.

● THE SUMMER THEATRE devotee found Valerie Bettis at her Shavian best in **Back To Methusaleh** . . . **Mr. Kamin's** publicaton of Diaghilev-Nijinsky and Other Vignettes by Maurice Sandoz is nostagia of another era that is both exciting and curiously majestic. Mr. Sandoz writes with humor, comprehension and insight . . . making these vignettes all engrossing and a bookshelf must . . . **Carmen** was performed on ice in John H. Harris' **Ice Capadaes of 1958** which opened September 4 at Madison Square Garden. Jose Greco choreographed the production and Milton Cross narrated. The skating was accompanied by the music and song of a 50-voice choir. Harris has also hired two of Spain's top artists, Mercedes and Alvano, to dance on a specially constructed moving stage.

● THE SEVEN ARTS CENTER, 120 Madison Avenue, is a new concept combining the cultural, social recreational and entertainment aspects of the arts with emphasis on the theatre world in a community atmosphere. The Seven Arts Center is a fine, six-story building of colonial architecture designed by Stanford White for the orginial Colony Club. Housed under one roof are three theatres, which will showcase new talent in all creative fields. There are two prosceniu-type theatres, with elegant classic styling and permanent seating. The Arena theatre, with moveable seats and stage, can be used for many kinds of experimental staging. The theatres house everything from dance recitals, film showings, to schools of dance, drama and music. There is also an art gallery, private restaurant and swimming pool. To my knowledge the Seven Arts Center is one of the largest cultural centers in America.

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Peter Craig-Raymond

An Open Letter - to American Dance Audiences

Dear Audience:

By the time you read this letter you will already have paid some hundreds of thousands of dollars to see England's Royal Ballet. You may already have seen performances on stage or on television. Your newspapers will have reported ovations, your critics lauded a great company. Make no mistake: it is a great company.

But I have the feeling that it is an overshadowing company, too. A company which is not really so great that, in its wake, other companies should be almost afraid to appear.

During the last tour, I remember, the fear of Sadler's Wells - as then it was - loomed so magnified that three other companies refused to play New York in the immediate afterglow. Now there are, all through the theater, stars whom it is hard to 'follow.' I have watched them, produced them, played near them. Most of us, resignedly, know our limits and would not try to capture an audience right after one of these superlative performances.

But let us not admit our limitations too rapidly.

By all means go watch Ninette de Valois' fine company. By all means praise the several of its dancers who are second to none. By all means say of a superb production - Firebird, for one - "this is it." It being ballet as it should be, might be.

But don't take the overshadow.

I know several of the touring U.S. companies who can put great dancers on stage, fine ballets before your eyes, dynamic ballet flinging itself at you with a zest which is the real platform of a living art.

In England, for many years, every attempt at localized ballet was sneered at whilst the greyhaireds reminisced their anecdotage about Diaghilew and the great Ballet Russe. De Valois remembers her own, no wonderfully provem, struggles against those prejudgements, and prejudices.

Don't make the Royal Ballet into another untouchable which can be used to shrug off the confidence of younger ~~companies~~ rival companies. Cordially:

Peter Craig-Raymond

Astaire in Japan Muses on Show Biz

Nobody With Regular TV Program Continues Big At Theatre B.O.—He's Piqued by 'Lofty' Reviews

By DAVID M. JAMPEL

Tokyo, Aug. 13.

Fred Astaire took time out from his vacation to lambast Time magazine film reviews which commented unfavorably on his last three pictures, "Daddy Long Legs," "Funny Face" and "Silk Stockings." Astaire told this VARIETY reviewer that Time reviews were "stupid, small-minded, incomprehensive and block-headed."

He said, "They criticize a movie as if it were a United Nations' meeting. They write with their foot in their cheeks. This applies to musical pictures in the main, but it also is quite evident in their dramatic criticism.

Astaire interjected that he usually doesn't believe in grousing over his notices. "I'm not a sore-head," he declared. "I've had an awful lot of good breaks for the work I've put in."

"Look at the boxoffice, 'Funny Face' at Radio City Music Hall in New York did $215,000 on Easter week. I don't blame Time if they don't like me, but you can't condemn a smash."

"A critic should review a musical from the standpoint of a musical," Astaire explained. "You can't say it has to be in the same category as a 'Giant' or 'From Here to Eternity, or something by Ibsen or Shakespeare. My pictures are for entertainment and escape values."

He conceded that "the story line of 'Funny Face' is certainly not a big one. It's very light. And Audrey Hepburn is magic on the screen. She's the reason we did it. And threaded together with the songs and very fine photography with some unusual effects and authentically-filmed sequences in Paris—all that makes for what has been termed a smash picture.

"And Time did it again with 'Silk Stockings.' We didn't twiddle our thumbs in that. Cyd Charisse and I, we danced. Time reviewed it as if we were trying to deliver a message. That's silly. It was a spoof all the way through."

Astaire said that he's giving no thought to retiring. "I have no idea of that, but I can't depend on going on forever," he said. "Yet I feel fine and as I say, I never think of my age until I read about it. For the last 15 years I've been avoiding romantic interest because I just don't like to play them—and there's the difference in ages. It's not easy to get scripts that way."

Astaire refused to jump into the fray which has some of Hollywood's top names complaining about the paucity of good story material.

He said, "In an era that produced 'Giant,' 'From Here to Eternity' and other great pictures, can you say it's terrible? Good material is always hard to get."

No dawdler over the past, Astaire remarks to people who say to him, "Don't you get a kick out of watching your old pictures on tv?" He doesn't. "I'll occasionally run an old number so I'll see what I've done so I don't repeat. I try never to repeat."

Astaire has made a few television appearances as a guest for friends. Astaire said he has never really performed on that medium. He took the position, "I don't want to mix tv with my movie career. I don't think one should. It's very good from a promotional standpoint, but that's all. It means too much exposure. It's been proven at the boxoffice. Nobody with a regular weekly tv show has continued to be big at the boxoffice."

(Reprinted from VARIETY)

Teachers' and Students' section

STUDIO EVENTS

- GLADYS HIGHT, well known Chicago dance teacher, author and world traveler, surprised her assistant, Violet Strand, with a trip to Panama and South America this summer.

- The MASON-KAHN STUDIOS in San Francisco recently announced via studio bulletin the following: "By arrangement with the publisher, a subscription to "Dance Digest" will be given to each currently enrolled student in good standing who introduces a new student into the school. Only bona fide and interested talent accepted."

- The Seventh Annual National Square Dance Convention will be held June 19, 20 and 21, in Louisville, Kentucky, in 1958. Sponsored by the Kentuckian Square Dance Association, the convention will be held in the new Coliseum of the Kentucky Exposition Center. The main auditorium offers 33,640 square feet of dance space, plus seating for 14,000 people simultaneously.

- WILLIAM D'ALBREW announces special classes for teachers and students in exhibition Ballroom dancing to be held Saturdays, September 7 through November 23 from 6 to 7:30 p.m. Material to be taught includes simple tricks, spins, holds and drops. Floor combinations will precede each trick in such dances as Musical Comedy, Tango, Waltz and Tone Poems. Classes will be held in his San Francisco studio.

- MR. AND MRS. YORK of Los Angeles were the winners in the over-all Ballroom dance contest sponsored by the National Smooth Dancers during its annual convention which was held at the Leamington Hotel in Oakland, California, last month. San Francisco was selected as the site for NSD's 1958 convention.

Cecchetti Seminar Success!

The Assembly Room at the Los Angeles Statler Hotel was bulging at the seams with dancing teachers and students, August 22 and 23.

The Southern California Chapter of the Cecchetti Council of America held its fifth summer session to a capacity crowd of ballet dancers. This seminar not only introduced the Cecchetti method to teachers outside the Council, but as a refresher course for members of the Council it also gave the students of the members an opportunity to study from Northern and Eastern teachers.

The visiting teachers were Dr. and Mrs. Charles Fishback of Albuquerque, New Mexico Gertrude Edwards Jory of Detroit, Michigan; Pat Mason Kahn and Carol Singer of San Francisco and Joanne Nix of Carmel.

Miss Mary Ellen Cooper of Detroit, Michigan, was official pianist and Miss Olga Fricker of Los Angeles was the official West Coast representative of the Cecchetti Council of America.

One of the highlights of the session was an open forum at which Dr. Charles Fishback, who is a practicing pediatrician, gave an interesting discourse and answered questions on anatomy and its relation to dancing.

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DANCE MASTERS OF AMERICA, INC.

At their Detroit meeting from July 29 through August 9 the Dance Masters of America, Inc., celebrated their 73rd Anniversary as an organization of certified dance teachers. Their roster contains the names of members in every state in the United States, plus members from Ireland, England, Germany, the Canal Zone and Hawaii.

Over 600 teachers attended the Normal School, Pre-Convention Ballroom Course and Convention held at the Sheraton-Cadillac Hotel in Detroit. Among the many highlights of the convention the dedication of the new "Champagne Polka" to Lawrence Welk and his recognition of the Dance Masters of America on his television show of August 3 was one of the most outstanding. A plaque, presented to Mr. Welk by Dance Masters and accepted for him by Stanley Kahn, choreographer of the Shipstad and Johnson Ice Follies.

Dance Masters, true to its reputation of having outstanding faculties, presented work ranging from Pre-School Dance Training through Acrobatic, Adagio, Ballroom, Ballet, Modern Jazz, Toe and Tap by leading teachers of the country in each phase of dance. A very successful regional convention was sponsored by D.M.A. at Galveston, Texas, from July 14 to July 18. The beautiful Galvez Hotel was the headquarters for this meeting. The site for the 1958 regional meeting will be New York City and the national convention will be held in Los Angeles, California.

BOOK NOTE:

AMERICA LEARNS TO DANCE
Joseph E. Marks
Exposition Press
1957, $4.

The jacket proclaims this to be 'A Historical Study of Dance Education' in America Before 1900'. To further quote from the jacket (it's the only part of the book sent this reviewer) Americans have been dancing since the landing of the Pilgrims for pleasure, social graces, exercise and health. . . . the book is divided into three parts covering the 17th, 18th and 19th centuries. . . . the work contains an extensive bibliography.

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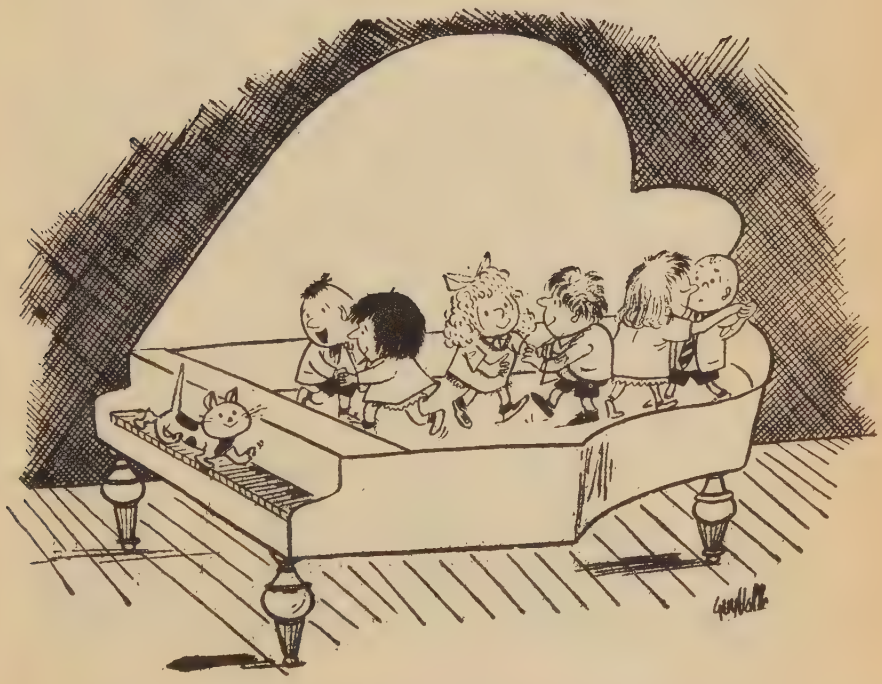

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1957 CECCHETTI SEMINAR

The Cecchetti Coucnil of America presented again this summer an all Ballet Seminar at the Park Shelton Hotel in Detroit, Michigan.

Teachers using this graded method and also those being introduced to it found an interesting schedule lined up for them from July 20 through July 26.

The graded material was given by the members of the executive board. The guest faculty included William Dollar, Celia Franca and Nadia Chilkovsky.

The Davlin-Lowell dancers have appeared in demonstrations of the Cecchetti Method of teaching classical ballet, as well as in various studio shows. Top: Susan Hodge, Nancy Camozzi, Dawana McCasland and Sally Espino. Lower: Dianne Ferrari, Carol Ann McCracken, Beverley Francis and Sandra Sorenson.

Jack Stanly poses with one of his groups at the Associated Dance Teachers' Convention held at the Statler Hotel in Los Angeles, Calif.
—Photo by Kickbush

Gertrude Edwards Jory with one of her ballet classes during the A.D. T.S.C. Convention in Los Angeles. —Photo by Kickbush

THE NATIONAL ACADEMY OF BALLET

The National Academy of Ballet held its second annual Conference on August 10 and 11 in New York City.

Officers were elected as follows: Thalia Mara, N.Y.C., President; Arthur Mahoney, N. Y. C., Vice-President and Treasurer; Marjorie Fay Underhill, Richmond, Va., Secretary; Julia Mildred Harper, Richmond, Va., Lester Mallonee, Charlotte, N. C., and Constance Reynolds, Scranton, Pa., members of the Board of Directors.

The following national representatives were appointed by the Board: Thomas Armour, Miami, Fla., Representative and Examiner in the Southeast; Robert Lunnon of the Allegro School, Chicago, Ill., and Violette Armand of Detroit, Mich., Representatives and Examiners in the Midwest; Olga Ziceva, San Mateo, Calif., Representative and Examiner on the West Coast.

The Syllabus Committee which sets the grading and the national standard for members of the Academy, will this year be composed of Hilda Butsova, chairman; Thalia Mara, Olga Ziceva, Arthur Mahoney and Thomas Armour.

President Mara reported to the membership that the National Academy of Ballet had progressed so far during the past two years as to become an Academy in the true sense of the word and to undertake, this year, the establishment of a school on the college level. As the establishment of this school is set forth in the Academy charter as one of its ultimate aims this represents a very real step forward, not only the fulfillment of the dream of its members but also history in the making as such a school is unique in the U.S.A. The school will accept high school graduates for a four-year intensive course leading to certification as teachers upon graduation. The first class is enrolled for October 1957.

Miss Mara also announced that in accord with this move, the annual summer teacher training courses formerly sponsored by the School of Ballet Repertory will, in the future, be sponsored by the National Academy. This is a six weeks intensive training course for teachers who desire to improve and extend their knowledge and understanding of the technique and art of ballet and the science of teaching it properly.

Thus the National Academy of Ballet becomes a two-fold organization. It is, first, a national, non-profit membership organization composed of many of the finest ballet teachers of the United States who have banded together with the expressed purpose of raising teaching standards in our country. By planning a graded syllabus based on the three major schools of ballet, the French, Italian and Russian, and setting a standard of perfection for its teacher members and their students, the Academy has embarked on the establishment of an American tradition.

In addition, the National Academy of Ballet is also a school. It is the conviction of the members of the Academy that in order to accomplish their stated purpose a school must be established which sets the standard for ballet teaching even as medical colleges set the standard for medical doctors and law colleges set the standard for the practice of law. The directors of the Academy take this important step after serious consideration of the vastness of the un-

dertaking and its far-reaching implications, strong in their faith that right motives and dedicated, purposeful work will lead to ultimate success.

Highlight of the Conference was the banquet at which were awarded for the first time the Certificates of the Academy. Certificates were awarded in the Teacher, Master and Fellow classifications of membership. The awarding of these certificates signified that the recipient had passed a rigid examination testing his or her qualifications against a national standard and had really earned membership in an organization of dedicated teachers with extremely high standards, principles and ideals.

This year the Academy honored several of its members with election as Fellows. This is an honorary degree to which those holding the title of "Master" may attain by outstanding service to the art of ballet on a national and international scale. Those so honored this year include Olga Ziceva of San Mateo, California, for her work in pioneering for higher standards of teaching and Thomas Armour of Miami, Florida, for his work with the Miami Civic Ballet and the Southeastern Regional Ballet Festival. Mary Skeaping, internationally famous Ballet Mistress currently with the Royal Swedish Ballet, accepted Honorary membership as a Fellow awarded for her outstanding contributions to the art of ballet, both in the United States and Europe.

Mr. Anatole Chujoy, editor of Dance News, was guest of honor at the banquet. His speech outlining the importance of the establishment of the Academy as a real training school for teachers and underscoring the unique aspects of the Academy's efforts will remain an inspiration to all who heard it.

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Dance Masters of America. Front row, left to right: Delores Magwood, 3rd V.P.: Alan Blaine, 2nd V.P.; Marie Laurent Lasseigne, 1st V.P. J. Howard Ferguson, President; Leroy H. Thayer, Secretary; Lorraine Abert, Treasurer; Homer Babb, 5th V.P.; Ann Moise, 4th V.P. Back row, left to right: LaRue C. Hope, Director; A.J.Weber, Director; Florence Cowanova, Past President; Heston Beaudoin, Director; Irene Jones, Director; Eddie Hanf, Director. Absent when photo was taken, Dr. Robert Potts, Director. —McNutt Photo—

NEWS NOTE . . . .

Miriam Marmein has started her regular New York City courses in Graded Techniques in Ballet, Pantomime and Rhythmics. There are also Body Conditioning courses for adults. There is also a mail order service available.

NOTICE TO CONVENTION PUBLICITY DIRECTORS:

You are welcome to send us news and photos of your own organization's activities this past summer. It goes without saying—if we don't receive the material, we can't print it.

Dance Masters of America's National Convention, Detroit, Michigan, 1957.
—Photo by Walter Pietschmann

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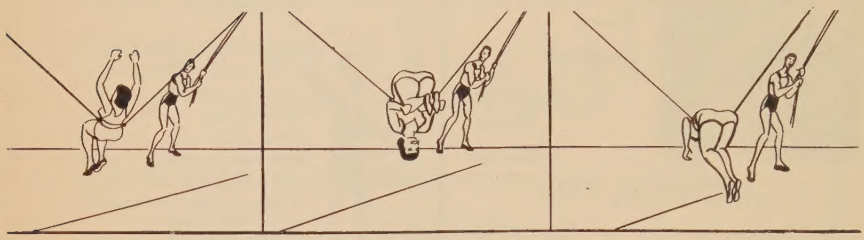

20. STANDING BACK

Pupil stands in belt, about 18 inches in front of center line drawn on the mat. Teacher stands to one side and holds ropes tight with both hands. As pupil bends knees for preparation, allow ropes to give a little. As soon as pupil springs upward from floor for a back somersault, teacher pulls in slack on both ropes. Teacher can give an extra pull on the ropes and help pupil to go up higher in the air, to turn the back somersault. Pupil should finish standing back on the center line of mat. (See page 19 of, "Theory and Practice of Acrobatics and Tumbling".)

21. FLIP-FLOP

Pupil stands in belt, 2 to 3 feet in front of center line drawn on the mat. Teacher stands to one side and holds ropes tight with both hands. As pupil bends knees for flip-flop preparation, teacher should allow rope to give a little to enable pupil to bend. As pupil whips up and over for a flip-flop, teacher should pull in slack on both ropes and hold them firmly so that the pupil won't collapse and fall as hands hit the floor. Teacher must be careful not to lift pupil too high from the floor. (See page 16 of, "Theory and Practice of Acrobatics and Tumbling".)

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